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ABSTRACT

This document presents a course in creative textile design. Course objectives are: (1) The student will demonstrate his knowledge and understanding of the principles of design and composition through the completion of a textile design using one or more of the following methods: macrame, weaving, rug hooking, stitchery, applique, or any combination of these methods; (2) The student will list the characteristics and list and/or demonstrate the procedures involved in two or more of the above methods of textile design; (3) The student will investigate the history of each of the above methods of textile design and investigate the contemporary application of these methods; and (4) The student will complete one or more projects using two or more of the above methods. Course content includes historical and contemporary coverage of the above methods. (Author/CK)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

CREATIVE TEXTILE DESIGN I

(Tentative Course Outline)

6683.19
6681.18
6682.18

ART EDUCATION

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DADE COUNTY PUBLIC SCHOOLS
DIVISION OF INSTRUCTION • 1971

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Written by: Jean E. Greenaway

for the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

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TABLE OF CONTENTS

I. COURSE TITLE.....1

II. COURSE NUMBERS.....1

III. COURSE DESCRIPTION.....1

IV. RATIONALE.....1

V. COURSE ENROLLMENT GUIDELINES.....1

VI. COURSE OF STUDY OBJECTIVES.....2

VII. COURSE CONTENT

Definition and background.....3

Equipment and supplies.....5

Techniques.....8

VIII. COURSE PROCEDURES, STRATEGIES AND SUGGESTED LEARNING ACTIVITIES TO FACILITATE THE ACHIEVEMENT OF OBJECTIVES

Procedures.....12

Strategies.....15

Suggested learning activities.....17

IX. VOCABULARY.....19

"Contemporary Weaving--New Directions"....21

X. RESOURCES

Students.....33

Teacher.....36

BIBLIOGRAPHY.....39

I. COURSE TITLE

CREATIVE TEXTILE DESIGN I

II. COURSE NUMBERS

6683.19

6681.18

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III. COURSE DESCRIPTION

Exploratory experiences through creative expression in textile design. The student will develop imaginative designs through studio textile techniques; studio "know-how" is taught and application of textile design is made by using weaving processes and stitchery techniques; hooking and tufting.

IV. RATIONALE

Until recently, stitchery, weaving, macrame, hooking, tufting, and applique have been limited to the production of utilitarian objects. Today, these crafts can be exciting and rewarding methods of artistic expression if students are allowed and encouraged to be innovative. It is important that the teacher stress the creative opportunities possible for the student through these media.

V. COURSE ENROLLMENT GUIDELINES

Elective, Grades 7-12

VI. COURSE OF STUDY OBJECTIVES

A. The student will demonstrate his knowledge and understanding of the principles of design and composition through the completion of a textile design using one or more of the following methods: macrame, weaving, rug hooking, stitchery, applique, or any combination of these methods.

B. The student will list the characteristics and list and/or demonstrate the procedures involved in two or more of the above methods of textile design.

C. The student will investigate the history of each of the above methods of textile design and investigate the contemporary application of these methods.

D. The student will complete one or more projects using two or more of the following methods: macrame, weaving, rug hooking, stitchery, applique, or any combination of these methods.

VII. COURSE CONTENT

A. Definition and background

1. Historical - The uses of the following methods of textile design up to the twentieth century:

a. Applique and stitchery:

(1) Ancient Peruvian stitchery;

(2) Coptic embroideries of Egypt;

(3) Applique and stitchery of the American Indians;

(4) Greek island embroideries; applique of the Cuna Indians of San Blas, Panama;

(5) Embroideries of India, England, and Colonial America;

(6) Bayeux Tapestry (which is actually stitched rather than woven).

b. Macrame:

(1) Arabic origin;

(2) Babylonian and Assyrian fringes;

(3) Mediterranean area;

(4) A sailors' craft;

(5) Victorian era.

c. Rug hooking and tufting:

American Colonial Period

d. Weaving:

(1) Woven textiles and techniques of ancient Egypt and Greece;

(2) South American and North American Indian weavings.

2. Contemporary - The uses of the following methods of textile design as a creative art form since the middle of the twentieth century:

a. Applique and stitchery: The work of the following:

Nik Krevitsky	Katherine Westphal
Lillian Elliott	Marilyn Pappas
Alma Lesch	Norman Laliberte
Marie Kelly	Lars Johanson
Kate Auerbach	Gunilla Johanson
Luba Krejci	Jean Ray Laury
Nancy Belfer	Virginia Tiffany

b. Macrame - The work of the following:

Glen Kaufman	Neda AlHilali
Spencer Depas	Claire Zeisler
Edward Sherbeyn	Michi Ouchi
Joan M. Paque	Estelle Carlson
Ester Robinson	

c. Rug hooking and tufting: The work of the following:

Jack Arends, Terttu Tonero

Scandinavian countries

d. Weaving: The work of the following:

Anni Albers — Walter Nottingham

Lenore Tawney — Olga Amaral

Ted Hallman — Mary W. Phillips

Glen Kaufman — Dominic DiMare

Kay Sekimachi — Alice Adams

Lili Blumenau — Claire Zeisler

Jack Lenor Larson

Contemporary French Tapestry

Contemporary Scandinavian Weavings

B. Equipment and supplies

1. General

a. Yarns, strings, cords, threads in a variety of colors, thicknesses, textures, etc.

b. Fabrics in a variety of colors, patterns and textures for applique, piecing and rug making.

c. Fabrics in a variety of colors, patterns and textures for use as backgrounds.

d. Beads - wooden, plastic, glass, ceramic, etc., in a variety of colors, textures and sizes.

e. Needles - sewing, embroidery, and yarn sizes.

f. Wood scraps - strips, branches, twigs, rods, sheets, etc.

g. Plastic scraps - strips, rods, disks, etc.

h. Wire - screen, plastic coated, copper, other metals

i. Found objects - metal, reeds, fibers, seeds, dried flowers and grasses, ribbon, raffia, fishing line, metal rings, wooden rings, bells

j. Steel pins

k. Scissors

l. Rulers, tape measures

m. Hammers

n. Staple gun and staples

o. Tacks and nails

p. Saw

q. Drill

r. Shredded foam rubber or other material for stuffing.

2. Applique and stitchery

a. Frames, canvas stretchers, embroidery hoops

b. Burlap, linen, scrim, or other background fabric

c. Fabric glue

d. Sewing machine and acessories

3. Macrame

a. Graph paper to cover knotting board

b. Padded board, clipboard, cork board, foam kneeling pad (to use as a knotting board)

c. T-pins or U-pins for attaching work to board

d. C-clamps for measuring out cords

e. Rubber bands or cardboard

f. Crochet hooks (optional)

4. Rug hooking and tufting

a. Canvas stretchers, rug hooking frame

b. Punch hooks, latch hooks, rya needles

c. Burlap, scrim (rug canvas), linen for backing

d. Liquid (latex) rug backing

e. Crayon or felt tip marker

f. Wrapping paper

5. Weaving

a. Table looms, floor looms, frames, canvas stretchers

b. Warp threads

c. Cardboard

d. Matt knife (for cutting cardboard)

e. Shuttles

f. Wood strips or beaters

g. Warping frame

h. Leash sticks

i. Raddles

j. Graph paper

C. Techniques

1. Applique and stitchery

a. Basic stitches

(1) Running stitch

(2) Outline sitich

(3) Straight stitch

(4) Satin stitch

(5) Herringbone stitch

(6) Cross stitch

(7) Blanket stitch

(8) Chain stitch

(9) Open chain or ladder stitch

(10) Lazy daisy stitch

(11) Feather stitch

(12) Couching stitch

(13) French knot

(14) Back stitch

(15) Drawn thread

b. Applique - gluing or stitching one or more layers of fabric on a background fabric. Edges may be turned under or left raw.

c. Reverse-applique - cutting openings into a large fabric and stitching or gluing fabrics behind the openings. Edges may be turned under or left raw.

d. Stuffing - appliqued areas which are stuffed to give a relief effect.

2. Macrame

a. Basic knots

(1) Lark's head - for mounting knotting strings to anchor cord.

(2) Square knot

(3) Half or spiral knot

(a) Horizontal

(b) Diagonal

(c) Vertical

b. Other knots

(1) Overhand knot

(2) Chinese crown knot

(3) Josephine knot or Garrick bend knot

9

(4) Coil knot or hangman's knot

(5) Monkey's fist knot

(6) Tassels

(7) Fringes

3. Rug hooking and tufting

a. Punch hook

(1) Short loops

(2) Long loops

(3) Clipped loops

(4) Unclipped loops

b. Latch hook

c. Rya or Ghiordez knot

4. Weaving

a. Weaves

(1) Chevron

(2) Plain weave or tabby weave

(3) Twill, broken twill, reversed twill

(4) Tapestry

(5) Gauze or leno weaving

(6) Chain stitch weave

(7) Ghiordez knot or rya knot

(8) Monk's belt weave

(9) Lace weave

(10) Overshot

(11) Herringbone

(12) Honeycomb

(13) Warp pattern weave

(14) Waffle weave

(15) Log cabin weave

(16) Double face

(17) Chenille weave

(18) Double seed

(19) M's and O's

(20) Worsted

(21) Rib weave

(22) Hound's tooth

(23) Basket weave

b. Looms

(1) Finger weaving

(2) Paper weaving

(3) Weaving into scrim, cotton mesh, burlap, wire

(4) Weaving on a pencil, rod, or wire form

(5) Weaving with drinking straws

(6) Weaving on a branch

(7) Rigid heddle looms

(a) Tongue depressor loom

(b) Cardboard loom

(c) Egyptian weaving loom

(d) Frame loom

11

(8) Board loom

(9) Hungarian loom

(10) Box loom

(11) Inkle loom

(12) Table loom

(13) Tapestry loom

(14) Floor loom

VIII. COURSE PROCEDURES, STRATEGIES AND SUGGESTED LEARNING ACTIVITIES TO FACILITATE THE ACHIEVEMENT OF OBJECTIVES

A. Procedures

1. Applique and sitichery

a. A preparatory sketch is optional. However, the student should have made general decisions as to design and colors to be used before beginning.

b. Assemble supplies.

c. Stretch background fabric on a frame or embroidery hoop.

d. If applique techniques are to be used, experiment with various arrangements by pinning materials to the background fabric.

e. When a satisfactory composition has been found, begin stitching.

f. Treat the stitchery as you would a painting, prop it up at a distance to check the overall composition frequently.

g. When completed, frame the stitchery, leave it stretched on the frame, or hem the edges of the stitchery and use it as a wall hanging.

2. Macrame

a. Assemble supplies.

b. Measure knotting cords. If cords are double when measured, they should be 3½ to 4 times the proposed finished length. Single cords should be 7 or 8 times the proposed finished length.

c. The number of cords to be cut depends on the thickness of the cords, on the pattern to be knotted and on the proposed width of the finished article. A small sample using the main pattern should be knotted first and the cord ends per square inch counted. Multiply the cord ends per square inch by the proposed width of the finished article to de-

termine the number of cords needed.

d. Mount doubled cords using the lark's head knot onto an anchor cord, ring, rod, etc.

e. The length of each cord may be reduced to simplify knotting by winding onto cardboard bobbins or forming into bundles (butterflies) and securing with rubber bands.

f. Proceed with knotting.

g. Refer to resource books for instruction in specific knots, patterns, endings, adding cords, etc.

3. Rug hooking and tufting

a. When a design and color scheme has been decided upon, assemble all materials.

b. If a punch hook is to be used, stretch backing firmly and securely over the rug frame.

c. If a latch hook or rya process is to be used, it is not necessary to stretch the backing.

d. Punch hook, latch hook, and needles vary in threading and use; follow

directions of the manufacturers included with hooks and needles.

e. Generally, in using a punch hook, keep your yarn loose so that it feeds easily into the needle. Keep the point of the hook or needle as close to the backing as possible so that stitches do not pull out as you work.

f. When the rug is completed, remove from frame (if used), hem edges firmly.

g. Coat the back of the rug with liquid (latex) rug backing to prevent stitches from being pulled out.

h. Punch hook and rya loops may be cut or left uncut.

4. Weaving - Weaving procedures vary a great deal depending on the type of "loom" used. Refer to resource books and manufacturers' instructions for specific procedures.

B. Strategies

1. Having a variety of yarns, strings, cords, etc., <u>on hand</u> prior to beginning this course is a great stimulus to the

production of exciting, creative works in this area of textile design. Being able to see and handle a variety of textures, thicknesses and colors of yarn inspires creative thinking and enthusiam in students. If students have to wait for transportation opportunities and money for their first project in textile design, interest and enthusiasm may be lost forever. Material tickets, purchased in advance by students, are nearly essential if this course is to be really successful.

2. Audio-visual motivation, especially of the contemporary artists is a second essential if students are to break-away from strictly utilitarian subject matter. The American Crafts Council has a large number of slide kits available for rental or purchase in the area of creative textile design.
3. Samplers of stitches, knots and weaves are essential, but they should be treated as creative compositions and not as "exercises."
4. Encourage students to assist one another

in learning various stitches, knots, weaves and procedures and techniques.

C. Suggested learning activities

1. Make a "spontaneous" stitchery/applique utilizing stuffed relief areas, open spaces, old clothing, photographs, memorabilia, etc.
2. Using a found tree branch as a "loom", and permanent frame, create a three-dimensional weaving.
3. Create a wall hanging, sculpture, vest, belt, purse, etc., using macrame knots. Include the use of beads, bells, and found objects.
4. Create a weaving utilizing found plastic, metal, wooden, natural objects and/or open spaces.
5. Create a stitchery utilizing hooked or tufted areas.
6. Create a woven tapestry, stitchery/applique, or hooked wall hanging utilizing a theme such as: an historical event, your family's ethnic origins, a classroom situation, an epic poem, etc.
7. Complete a number of small samples of a variety of macrame and/or a variety of

weaves. Organize the samples on a background fabric and stitch down with a variety of stitches.

IX. VOCABULARY

Anchor cord - In macrame, the first cord to which knotting cords are attached, usually with a Lark's Head knot.

Beater - In weaving, the frame or stick that is used to push or beat each thread of the weft into line.

Canvas stretchers - Strips of wood with interlocking, mitered corners which when fitted together form a frame.

Filler cords - In macrame, the two center cords over which the knotting cords are tied in the square and half knot.

Harness - In weaving the frame on which the needles are hung on the table or floor type loom. Looms usually have a number of harnesses which can be raised or lowered by means of hand or foot levers.

Heddles - In weaving, the strings, wires, or needle-like objects through which the warp is threaded and held in place.

Knotting cords - In macrame, cords with which the knots are tied as contrasted with Filler cords.

Latch hook or latch loop hook - In rug making, a tool with a hook and latch at one end which is

used to knot yarn.

Loom - In weaving, the apparatus upon which cloth or objects are woven.

Punch hook or needle - In rug making, a tool with a large hollow needle on one end through which yarn is threaded. When the threaded needle is punched into a backing, such as burlap, a loop of yarn is left.

Scrim - In rug making and weaving and stitchery, a stiff, wide-spaced, heavy mesh used as a backing for rugs and as a warp in which to weave.

Shuttle - In weaving, a boatshaped tool or flat stitch which is used to hold the weft thread.

Warp - In weaving, the threads which run lengthwise on the loom and through which the weft is woven.

Weft - In weaving, the threads which are woven horizontally through the warp to make cloth.

CONTEMPORARY WEAVING***NEW DIRECTIONS

As Luther Hooper says in his book, Hand-Loom Weaving, "Each step toward the mechanical perfection of the loom lessens the freedom of the weaver and his control of the design in working." In a modern industrial weaving room, one man can supervise the weaving of as many as one hundred looms. Since handweaving is "no longer of consequence in an industrial age" (Anni Albers: On Weaving) such as ours, the hand weaver/artist-craftsman no longer need concern himself with technical perfection at the expense of personal expression. He expresses himself in more sculptured and uneven ways, instead of mechanically straight lines and flat surfaces.

Hand-weavings such as these which can now be done by machines can hardly be considered an art form; even though, industry is increasingly turning to hand-weavers for new design ideas. Weaving as an art form has survived through the ages in tapestry. But, today, many artist-weavers are finding the strict conventions of traditional tapestry weaving too limiting and are exploring new directions in weaving.

The great revolution in weaving seems to have gotten "off-the-ground" in the late 1950's with the increased

availability of unusual new synthetic materials such as synthetic yarns, plastics, acrylics and acetates. Lili Plumenau, a noted weaver and an instructor in the fabric design department of the Philadelphia College of Art, made use of plastic and mylar, a synthetic yarn-like material in this woven hanging. She feels that, and I quote, "The most important--frequently the primary--source of design inspiration are the yarns and other decorative raw materials of the weaver's craft."

The breaking away from tradition that these new materials forced, carried over into the old materials such as wool and linen. Weavers began trying new techniques with old materials, as in this linen wall hanging of 1964 by Lenore Tawney. Weavers were no longer restricted to making cloth for utilitarian purposes.

Combinations of traditional weaving materials and non-traditional materials were explored, as in this weaving combining string and clay by Anne Chapman, which is four feet high; and in this detail of a wall hanging by Helen Henderson in which dryed weeds are woven into a linen warp.

Inevitably, the weaver began to move into space. Timidly, at first, as in this wall hanging by Helen Henderson, where one woven panel is hung slightly ahead of two other woven panels; and more boldly into space, as in this weaving of wool and lead wire by Charlotte Lindgren called "Winter Tree". It is approximately six feet high.

The weaving revolution has not been an organized trend. Weavers have not moved in an orderly fashion from, say, two-dimensional to three-dimensional weavings, but have each moved in a number of different directions.

Consequently, contemporary weaving can best be understood through a study of a number of leading artist-weavers and their works.

Walt Nottingham of the University of Wisconsin has discussed on tape his reasons for working in the area of weaving. I would like to play a section of this tape because Nottingham's art background is much the same as that of the other weavers I will discuss, in that he began as a painter and graphic artist and later began to express himself through weaving.

Elsewhere in the tape, Nottingham discusses the direction in which his work is heading: "I am very concerned with breaking tapestries and weavings from the normal or traditional methods of the (early) 20th century and before the 20th century. I am very concerned with the idea of trying to break the rectlinear pattern in hangings. For, the loom produces rectangles--how can I fight this loom to allow this tool to work for me so that I can break through and make a three-dimensional aspect to my weavings and open them up. My particular interest is to find or develop the three-dimensional weaving. The weaving that transcends from textiles or cloth of the designer to hangings. A mixture between sculpture and textiles--a place between poetry and geometry."

Lenore Tawney still works primarily with the tapestry technique, but, she has accepted the old rules only where they have proved right for her and discarded them when they have limited her. Her work is considered controversial as many weavers serving as judges for crafts exhibitions have refused to admit her tapestries for exhibition on the basis that they are too

painterly. But, the greatest response to her tapestries on the part of painters, architects, and other artist-weavers indicates that there is definitely a kind of revolt going on in the U. S. against craftsmanship dictated by traditional methods and the limits of the tool. This tapestry called "Landscape, 1958", is five feet by three feet and has large transparent areas where the bare warp is exposed within the loosely woven, brightly colored weft. In this ark veil, Lenore Tawney weaves thin strips of fabric, leaving open slits between and wrapping strands of warp with gold wire, as can be seen in this detail.

Olga Amaral of Colombia, South America, also works with woven strips of fabric which are woven together at certain points to form negative areas or open shapes within the hanging. "A preoccupation with detail in technique--slits, wrapped warp, interlacing--serves to bring the viewer into closer consideration of a piece, while never detracting from the unified whole." (Neil Znamierowski). Often these hangings are used as a three-dimensional shape containing other hangings within, to build-up and define the outer shape while adding depth

and shadow.

Man-made transparent materials in the form of acrylic plastics have an interesting potential in weaving. This screen by Ted Hallman was the sensation of the 1958 Young Americans exhibition at New York's Museum of Contemporary Crafts. The circular elements of this six-foot by nine-foot plastic screen are blues, reds, greens, and yellows; the broad rectangular pieces are light and dark blue--one thin one is brilliant orange. The warp is fiber and plastic.

As Ted Hallman wrote in his article on plastic screens, "The introduction of transparent colored masses into weaving adds another dimension to the possibilities of artistic expression. Plastics gain dignity when shaped, dyed, and textured with esthetic sensitivity. They can, by color, texture and juxtaposition, be made to complement or contrast the color and texture of the threads used in the woven piece, and thereby increase the range of two-dimensional expression in such fabrics."

Mary Walker Phillips has discovered fascinating posibilities in knitting. While writing her

master's thesis, "Experimental Fabrics" at Cranbrook Academy, she "came to see the technique (of knitting) in an entirely new way, for it was a familiar discipline rediscovered in another context with totally new freedom." She has experimented with the knitting of leather strips, asbestos thread, fiberglass yarn, and straw as well as more conventional materials. This is a knitted wall hanging in red, natural, and black linen which is two and a half feet high by one and a half feet wide. It would seem to me most natural for her to use these new knitting techniques for three-dimensional forms, but to my knowledge, she has not done so.

Spencer Depas, who was originally from Haiti and is now working in New York, has raised the once basic and utilitarian craft of knotting to its unique place as a means of artistic expression. He has seen beyond the knot's obvious uses to the unlimited possibilities of working with it to make arrangements in space and line. Such knotting is known by the term "Macrame." Depas prefers to work with a soft, multiple cotton wrapping twine but further experimentation is leading him to explore the play

of fishline thread, wood beads, and plastic rods against the cotton twine. He has combined solid patternwork from the loom with the knotted open-work of macrame. The designs for the patterns of the wall hangings are drawn from the sacred symbols in Haitian voodoo rites.

A new direction for macrame has been found by Glen Kaufman, head of the department of Weaving and Fabric Design at Cranbrook Academy. "String Totem" is a six-foot, free-standing woven form, using cotton twine in the macrame technique on a steel armature. To Kaufman, this weaving "represents the ultimate freedom from the limitations of flat wall-hung tapestries and from three-dimensional suspended forms."

Another important member of that group of new American weavers who experiments with weaving as "objects of dimension--possessing form and space", is Dominic DiMare.

DiMare uses only the simplest weaves, sometimes in combination with braiding, knotting or wrapped warp. His forms are made in one piece, and are nearly always quadruple weaves--that is, four panels woven together at one point. (As in

this weaving, titled "Promenade", done in 1966 of wool, linen, cotton, and mohair.) When he is finished with the weaving, it is removed from the loom and manipulated. According to its individual dictates, a hanging may be twisted, rolled, tied-off, over-lapped or pleated, or bellied out with wires in some areas as in this hanging also done in 1966.

"Basically," DiMare says, "I hope that what I create is an environment with an 'Inhabitant.' The inhabitant is the important thing; it is what an artist must put into his work. These are secret depths within every human being that he needs to express and which the artist can make tangible through the tools available to him." The inhabitant, then, is the reflection in his art of the artist's inner life. It is the expression of his own individuality that DiMare sets as his primary goal.

But in his desire for self-expression he does not want to neglect the needs of his craft. " A piece of weaving is like a three-way conversation," he says. "When I confront my work, I want my voice to be discernible over that of the loom and that of the thread; but it should

not overpower them."

Kay Sekimachi, a California weaver, is currently working with nylon monofilament in quadruple woven structures which are forced into three-dimensional shapes by plastic rods and usually terminating in free-hanging warp.

This weaving of black monofilament, more than three-feet in length, is expanded into a cylinder by a plastic ring (as in a Japanese lantern); from there, twisting, undulating planes flow into dark, many-layered overlaps. In my opinion, Kay Sekimachi's work is the most fascinating of the new directions in weaving. Perhaps because of its ghostly, other-worldly feeling.

Alice Adams worked as a painter until she was given a grant to design and study tapestry at Aubusson in France. Upon her return to the United States, she was working with straight line tapestries. She was disappointed when she was not permitted to exhibit her traditional tapestries in shows with painters and sculptors, and soon she began to vary her tapestries by inserting ropes and other unusual materials. Then she began to alter the outlines of her tapestries

and to suspend them in space as in this free-standing tapestry of 1962 made of hemp, jute, twine, wool, wooden dowels, and telephone wire.

Finally, she broke away from the loom all together and tapestries and moved into three-dimensional space, as in this suspended structure of woven aluminum cable and aluminum cable link fence, twelve feet in length, done in 1966. Though disturbing to most "weavers" the structure of these new works is still flexible, and the materials are combined either by strands woven together or strands put through a grid plane instead of the traditional warp.

Alice Adams feels, "That the work should reflect its structure and that in some organic way it should demonstrate its growth." She believes in the strength of flexible rather than rigid construction. This is a free-standing weaving, six-feet by four-feet, of woven steel cable which was still in progress in late 1966, when this picture was taken. Alice Adams appears to have had better success at breaking completely with thousands of years of weaving tradition than her fellow weavers.

The effect of these exciting new directions in

the area of weaving should have been like a governor's pardon for weavers still imprisoned by traditional weaving techniques and materials. I say "should have", because apparently the majority of weavers either haven't noticed or haven't cared to tune-in and turn-on. There are really very few artist-weavers such as the ones I have written about here and since weaving is a rather slow, time-consuming medium, these artist-weavers have only begun to explore the possibilities open to them. Thankfully, however, because of these artists, weaving is becoming recognized as a valid art form and is being taken up by many creative young people.

Even the hippies who have left Haight-Ashbury in San Francisco, for the hills in the surrounding countryside are, many of them, living in small houses they have woven themselves. Perhaps weaving will be moving into an environmental phase, for as Craft Horizons magazine has stated, "The strong movement among weavers for the artistic entity in textiles is more than a renaissance--it is a new art."

X. RESOURCES, STUDENT

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Craft Horizons, American Crafts Council, 44 West 53rd Street, New York, New York.

Handweaver and Craftsman, 220 Fifth Avenue, New York, N. Y.

Textile Crafts Quarterly, Box 3216C, Los Angeles, California.

RESOURCES, TEACHER

Films

From Yarn to Cloth, 15 minutes, grades 7-Adult, Quebec Provincial Publicity Bureau, 48 Rockefeller Plaza, New York 20, N.Y.

Guatemala, Land of Looms, 28 minutes, junior high-Adult, sound, color, 16mm, $250 purchase. AVED Films, 934 Santa Monica Blvd., Hollywood, Calif.

Hand Weaving, 11 min., grades 4-Adult, sound, color, $115 purchase, Arthur Barr Productions, 1029 N. Allen Ave., Pasadena 7, Calif.

How to Make a Simple Loom and Weave, 15 min., grades 3-Adult, Encyclopedia Britannica Films, 1150 Wilmette Ave., Pleasantville, N. Y.

The Loom, 11 minutes, grades 4-Adult, Arthur Barr Productions.

Loom Weaving, 6 minutes, grades 4-College, 16mm, color, $60 purchase, International Film Bureau, 332 S. Michigan Avenue, Chicago, Ill.

Loom Weaving, 10 minutes, grades 7-Adult, Brandon Films, 200 W. 57th Street, New York 19, N.Y.

Magic of Wool, 13 Minutes, grades 7-Adult, La Province de Quebec Tourist Bureau, 48 Rockefeller Plaza, New York 20, N. Y.

Navajo Rug Weaving, 17 minutes, silent, color, Bailey Films, Inc., 6509 De Longpre Ave., Hollywood 28, Calif.

Preparing the Loom, 14 minutes, sound, 16mm., B/W, rental $2, State University of Iowa, Bureau of A-V Instruction, Extension Division, Iowa City, Iowa.

Rug Hooking, 14 minutes, grades 12-Adult, sound, 16mm, B/W, rental $2, State University of Iowa.

Rugs and Murals, 15 minutes, grades 9-Adult, Arthur Barr Productions.

Spinning Wheel, 10 minutes, grades 4-9, Arthur Barr Productions.

Textiles and Design, grades 7-Adult, sound, B/W, Pictorial Films, Inc., 1501 Broadway, New York, N. Y.

Useful Knots, 24 minutes, grades 4-Adult, United World Films, 1445 Park Avenue, New York, N.Y.

Weaving by Hand, 7 minutes, Jr. high-Adult, sound 16mm, color, $120 purchase, Paragon Productions, 191 Brandylane, Bloomfield Hills, Mich.

Weaving Homespun, 11 minutes, grades 7-Adult, Association Films, 347 Madison Ave., New York, N. Y.

Weaving Technique, 14 minutes, grades 12-Adult, sound, 16mm, B/W, rental $2, State University of Iowa.

Adventuring in the Hand Arts: Weaving and Man's Dress, 30 min., Girl Scouts of the USA, Audio-Visual Aids Service, 830 Third Ave., New York, N. Y. (grades 4-Adult)

Antique Tapestry, 10 minutes, grades 10-12, sound, 16mm, color, rental $10, Film Classics Exchange, 1926 S. Vermont Ave., Los Angeles, Calif.

The Art of Spinning and Weaving, 30 minutes, silent, B/W, International Film Bureau, 332 S. Michigan Avenue, Chicago, Ill.

Aubusson Tapestries, 15 minutes, sound, College-Adult, 16mm, B/W, rental $7.50, Film Images, Inc., 1860 Broadway, New York, N. Y.

Creation Tapestry, 12 minutes, sound, Jr. high-Adult, 16mm, color, rental $20, Thomas Bouchard Co., Stony Brook Road, West Brewster, Cape Cod, Mass.

French Tapestries Visit America, 27 minutes, College-Adult, sound, 16mm, color, rental $20, Film Images, Inc., 1860 Broadway, New York, N.Y.

Filmstrips

California Design (5 filmstrips), color, teachers guide, Chapman Productions, 3805 West Magolia Blvd., Burbank, Calif.

Arts and Crafts: Textile Art through the Ages, Education Audio-Visual, Inc., Pleasantbille, N. Y.

Slide-Lectures

Contemporary Textiles, 27 slides, color, Delaware Art Center, 2301 Kentmere Parkway, Wilmington, Delaware. Rental 50¢ week.

American Textiles, 60 slides, color, National Gallery of Art, Washington, D. C., Free 2-week loan.

Weaving in the South American Highlands, 39 slides, Delaware Art Center, rental 50¢ week.

Filmloop

Beginning Stitchery, color, 3-5 minutes, $12.50 purchase, Thorne Films, Inc., 1229 University Ave., Boulder, Colorado.

Field Trips

Grove House, Inc., 3496 Main Highway, Coconut Grove
Miami Art Center 7867 N. Kendall Drive, Miami
Lowe Art Gallery Miller Road, University of Miami, Coral Gables
Sindelir Gallery 90 Almeria Avenue, Coral Gables

Local Artists

Chili Emerman
Marilyn Pappas
Claire Koller
Clem Pennington

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"Young Americans 1962", Lili Blumenau, Vol. 22, July 1962, p.10-12.

"The Minature Tapestry", Robert Riley, March/April 1966, p.10-15.

"Plastic Screens", Ted Hallman, Nov. 1958, p.18-20.

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"A Conversation with Anni Albers", Neil Welliver, July/Aug.1965, p.17-21 & 40-45.

"Exhibitions--Kay Sekimachi", Jan./Feb. 1966, p.43-44.

"California Arts Commission", Bernard Kester, March 1967, p.24-27.

"National Tapestry Biennial", Erika Billeter, July/Aug. p.8--

"The Woven Structures of Alice Adams", Barbara Kafta, Mar/Ar 1967, p.14-16.

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"Exhibitions--Dorothy Piercy", Jan./Feb. 1962, p.42-43.

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"Spencer Depas and Knotting", Neil Znamierowski, March/April, 1965, p.32.

"Mary Walker Phillips", Alice Adams, Jan/Feb 1965, p.24-27.

"Dominic DiMare", Helen Giambruni, Nov./Dec. 1965, p.18-21.

"Glen Kaufman", Fred Schwartz, Jan./Feb. 1967, p.14-16.

"Lenore Tawney", Margo Hoff.

"International Crafts Exhibition", Stina Kobell, Sept. 1966, p.22-27.

"Olga Amaral", Neil Zanierowski, May/June 1967, p.28-30.

"Craftsmen USA 1966", June, 1966, p. 72-81.

"Fiber-Clay-Metal", Dorian Zachai, Jan./Feb. 1965, p.10-17.